

## Building Communities, Strengthening Organizations

*Special Section Inside:*  
Driving Economic  
Development - Case  
Studies for the Arts

WSAC's Community Arts Development (CAD) program provides technical assistance and a combination of various training opportunities, one-on-one assistance, and small professional development grants to arts organizations, individual artists and communities.

### What is Community Arts Development?

Phrases such as "capacity-building" and "skill enhancement" are often used to describe community arts development programs.

The CAD program goals mirror many of the benefits that characterize the arts, such as to educate, inform, inspire, mobilize, nurture, heal, build, listen, and improve.

The program strives to create a thriving, sustainable arts environment in the state by increasing the capacity of arts organizations to "build the arts

**REGISTER NOW**  
A series of Arts Administration Workshops for non-profit organizations begin this month. Learn about tax-exempt status, planning, fundraising, grant writing, and more. Schedule and registration on Page 7.



in their community" and "build their community through the arts." The program works with individuals and organizations in communities across the state (see Page 7). Some services are formal, such as training workshops, and others are quite informal – telephone conversations or email exchanges. Most services are provided on a responsive or request basis, providing a personalized approach to specific challenges and questions.

The following quote from Susan Kenny Stevens describes capacity building:

"Capacity is a term...to refer to the connection between a nonprofit's organization health, competence, and durability on the one hand and the effectiveness of its mission and service delivery on the other. In this

continued on page 3

## Navigating the Innovation Economy

Kris Tucker  
Executive Director



*"To keep the Innovation Economy thriving, we must summon the will and the resources to take the difficult but critical steps that will lay the groundwork for the future of our state."*  
Governor Gary Locke

If you're reluctant to talk about the economic impact of the arts, it's time to get over it. I'm not asking you to forget that the arts inspire, transform, express, challenge, beautify and entertain. I'm just saying that the economic value of the arts has never been clearer – or more important.

Throughout this newsletter, we've got impressive (and real) counts of the dollars and jobs that the arts bring – as well as real flesh and bones stories about the true economic of the arts: the beauty, vitality and diversity that the arts bring to Washington cities, downtowns, workplaces and lives. It all convinces me that, at the end of the day, economic impact is more about quality of life than about dollars.

### The arts contribute directly and indirectly to Washington's economy

We can't dismiss the importance of the facts as measured in dollars, jobs and other factors. Take a look at the numbers (see ST-art Facts on Page 3). Behind those numbers are real life stories – some of which you'll read more about in this newsletter:

- Revitalization of Tacoma's Thea Foss waterway includes art museums and public art as part of a new mixed-use success story and a vibrant public space.
- CREATE, an interdisciplinary arts organization in Pend Oreille County, works

through collaborations that involve artists, three school districts, the Kalispel Tribe and local businesses in providing employment and enhancing education.

- Heritage Tours, WSAC's series of driving tour guides, acquaint residents and tourists with cultural resources. The latest features Finnish accordion music, Chehalis basketweaving and other traditions along a 166-mile stretch of the state's I-5 corridor, from Seattle to Vancouver, WA.
- In eastern King County, arts programs and performances pump more than \$40 million into the local economy, including \$2 million in taxes. More than 743,000 attended arts events; 2,444 people volunteered with one or more of the arts organizations. (Eastside Arts Coalition and the Corporate Council for the Arts, September 2001).
- Centrum, in Port Townsend, brings world-renowned artists and audiences for creative

continued on page 3

## A Special Invitation

Please join members of the Washington State Arts Commission for a forum on **Census 2000 and the Arts**, 1:30-3 p.m. Wednesday, November 6, at the Langston Hughes Cultural Center, 104 17<sup>th</sup> Avenue South, in Seattle. The forum is part of the regular meeting of the Commission, which is open to the public and will continue from 10 a.m.-5 p.m. For information, contact Kathleen Oest at (360) 753-3860 or KathleenO@arts.wa.gov.

### in this issue

good news	2
calendar	2
smart links	2
STart facts	3
case studies	4, 5
public art news	6
grant results	7
workshops	7
case studies, cont.	8

# GOOD NEWS

## Lewis & Clark ArtsPlan Released

Washington will commemorate Lewis & Clark's historic journey with the rest of the nation in coming years. To ensure the cultural aspects of the story are shared, and to create a sustainable public/private support network for cultural development along the route, the National Assembly of State Arts Agencies worked with many other federal and state partners to create the Lewis & Clark Bicentennial ArtsPlan. The Plan lays out the collective principles of the effort and provides a guide for various interests to ensure active dialogue and participation in this significant event. For a copy of the guide, call Michelle Zahrly at (360) 586-8093 or email [MichelleZ@arts.wa.gov](mailto:MichelleZ@arts.wa.gov).

## Strategic Plan Flexes With Input

As part of the commitment to keep its strategic plan a viable, living document, WSAC will undergo a public input process every two years. This past June, we heard from more than 300 people about the changing realities in the arts community and suggestions for moving the plan forward.

Key findings include:

- WSAC is on the right course.
- Expanding support for arts organizations and artists remains the agency's highest priority.
- Arts funding (private and public, local and statewide) is less stable now than two years ago.
- Effective arts education is a high priority that requires effective partnerships between OSPI, WSAC and other agencies, local and statewide.
- Constituents seek WSAC's leadership in developing strategic partnerships to integrate the arts effectively into local and state issues, including tourism and community development.

Next steps include revising the plan to accurately reflect changing goals and current resources. The revised plan will be submitted to the Commission at its November 2002 meeting in Seattle. For more information, visit [www.arts.wa.gov](http://www.arts.wa.gov).

## National Arts & Humanities Month

Celebrate October as National Arts and Humanities Month! This year's theme is arts education – now is the time to raise awareness about the importance of arts education in the classroom and beyond for Washington's children. The month-long celebration ties in with the national public awareness campaign, **Art. Ask for More.**

National Arts and Humanities Month is a coast-to-coast collective celebration of culture in America. Coordinated by Americans for the Arts, it has become the largest annual celebration of the arts and humanities in the nation. With open houses and mayoral proclamations, banners and newspaper articles, communities across the U.S. make sure their citizens pay attention to the cultural gems surrounding them.

Governor Locke has proclaimed the month of October Arts and Humanities Month in Washington. Include your community in the festivities! Find all the information, ideas and artwork for this celebration at:

[www.americansforthearts.org/services/visibility/nahm.asp](http://www.americansforthearts.org/services/visibility/nahm.asp).

## Thanks To Spokane & Newport

The Washington State Arts Commission thanks the people of Spokane and Newport for hosting the commission's August 2002 meeting. Special thanks to hosts CREATE and the Northwest Museum of Arts and Culture and to Nancy Cain, Kate Drum, Marty Gifford and Harvey Westford.



*National Arts  
and Humanities  
Month*

WSAC Commissioners, staff and guests enjoy the scenery in Usk, WA (near Newport) this August.



# calendar

## October

31 - November 3

**Northwest Booking Conference,  
Eugene, Oregon [www.artsnw.org](http://www.artsnw.org)**

## November

6 **WSAC Commission Meeting,  
Seattle (Langston Hughes  
Performing Arts Center)**

6 **Census 2000 and the Arts Forum  
1:30 - 3:00 pm at Langston Hughes  
(see front cover)**

## December

2 **Application deadline for artists -  
Artists in Residence program, Arts  
in Education**

## February 2003

11 **WSAC Commission Meeting,  
Olympia**

# SMART LINKS

Two countries and five cities have teamed up to launch a collaborative marketing campaign to draw visitors along the I-5 corridor:  
[www.culturalcascades.org](http://www.culturalcascades.org)

A practical guide to cultivating relationships with reporters:  
[www.spinproject.org/  
resources/reporters/  
mainframe.php3](http://www.spinproject.org/resources/reporters/mainframe.php3)

The Visual Artist Information Hotline is a free service for individual artists working in all visual arts media. A service of the New York Foundation for the Arts, the toll free phone line is available 1-5 pm EST: (800) 232-02789 or access 33 topical Factsheets at [www.nyfa.org/  
vaih/vaih\\_factsheet.htm](http://www.nyfa.org/vaih/vaih_factsheet.htm)

Art is this: the groan of the  
artist, together with humanity.  
**John Kulm,  
performance poet  
[www.farmpoetrybook.com](http://www.farmpoetrybook.com)**

Navigating the Innovation Economy, cont. from page 1

educational experiences, week-long residential workshops, and public performances – and fills local hotels, restaurants and shops. In 2001, Centrum’s events generated at least \$2.6 million in income that flowed directly into the community, one that struggles with a high rate of unemployment despite being a tourist destination.

Together, the stories and the numbers are compelling evidence that the arts have a profound impact on the health, education and economy of our state.

**An innovation economy depends on arts, culture and creativity**

Ideas and innovation are said to be the raw materials of the new economy. Fewer jobs today are related to producing food and physical goods; more people are in service occupations or producing “abstract goods”: software, data, analysis, design, entertainment – in other words, idea industries. Ideas are the catalyst for economic growth – and idea industries thrive in an arts-rich environment.

In *The Rise of the Creative Class*, Professor Richard Florida of Carnegie-Mellon University says that a growing portion of the nation’s workforce – now about 30 percent – are in jobs that involve the creative process. They work with ideas and innovation. Creative people want to live near cultural opportunities, and in an environment that is open to new possibilities, appreciates good design, and provides settings for interaction and networking. Research proves the point: when asking high-tech workers what makes a job attractive, a 1998 KPMG survey of more than 1,200 high-technology workers learned that “community quality of life” was more important than benefits, stock options or company stability (second only to salary).

**Arts leaders must be at the table in developing Washington’s economic future**

Innovation is as essential in state government as in the private sector. Recent forecasts show a \$2 billion shortfall in the state budget; Washington unemployment is higher than any other state. Arts organizations report that contributions (and endowment earnings) are down, yet ticket sales overall remain strong – a sign that programs continue to provide value and meaning to audiences, students, patrons and tourists.

As we envision a strong economic future, we must retain our commitment to the arts as essential to the quality of life in our state and our communities. That means that arts leaders and quality of life issues must be fully represented as new solutions are explored.



Creating Community, cont. from page 1

context, for a nonprofit to “have capacity” means that it possesses the right skills, the right attributes, and sufficient resources to accomplish its mission at each developmental stage.”

If you would like to enter the discussion about how the development of community and the development of the arts are inextricably intertwined you might want to explore the web sites listed at right.

For more in-depth assistance, consider the series of statewide workshops offered around the state (locations and registration on Page 7).

ST-art  
Facts

Statistics on Arts: Economic Development

Nationally, the nonprofit arts industry is a \$36.8 billion business that supports 1.3 million full time jobs. (National Governors Association).

\$559 million in Washington state business activity is generated by cultural organizations and patron spending. (Corporate Council on the Arts, 1999)

18,472 jobs and \$253 million in labor income are generated by cultural organizations and their patrons. (CCA, 1999)

In 2001, WSAC awarded \$3.4 million in grants and contracts to artists and arts organizations, added 295 artworks to the State Art Collection and initiated arts programs that reached nearly 775,000 students. (WSAC records)

Cultural tourists take longer trips, visit multiple locations and spend nearly \$200 more per trip than other travelers. (TIA)

And it means that the arts must inform how we address the critical issues of our times.

**“The problems that exist in the world today can not be solved by the level of thinking that created them.”**  
**Albert Einstein**

Yesterday’s thinking is inadequate for today’s problems. New solutions require creativity, collaboration and diversity – all of which are nurtured by arts and culture. Together we must:

- Recognize the economic impact of the arts and the role of the arts in the economic realities of our communities and our state.
- Use good stories and credible numbers to explore and share the value of the arts.
- Expect a place at the table for people who understand the role of the arts and creativity, and who connect the arts, creativity, and the innovation economy.
- Integrate the arts effectively into the short- and long-term vision for our downtowns, communities and state.

Keep in touch!  
kt

For a comprehensive discussion about the subject, read *The Role of the Arts in Economic Development*, prepared by the National Governor’s Association, which is linked from our home page at [www.arts.wa.gov](http://www.arts.wa.gov).



NATIONAL  
ENDOWMENT  
FOR THE ARTS

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Telebraille number:  
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[www.communityarts.net](http://www.communityarts.net)  
[www.smallcommunities.org](http://www.smallcommunities.org)  
[www.arts4allpeople.org](http://www.arts4allpeople.org)  
[www.culturalcreatives.org](http://www.culturalcreatives.org)  
[www.artslynx.org/heal](http://www.artslynx.org/heal)



# Driving Economic Development

## Building An Arts Town

"The artistic aspect of our downtown and the economic value of the arts in general are among our city's most attractive and exciting characteristics."

**Mayor Stan Biles, City of Olympia**

As Washington State's capitol city, Olympia is evidence of the wide range of events and artistic opportunities necessary to establish a thriving arts town. Perseverance and a collaborative spirit took this city of 42,000 to the level of arts participation and public/private support that it now boasts. Unlike many arts towns that draw attendance and dollars primarily from tourists, Olympia relies on a broad base of residents who support a dense and diverse performing and visual arts scene.

It wasn't always so. "This was a sleepy little town 20 years ago," said Scot Whitney, managing artistic director of Harlequin Productions. "Many talented people moved to this area because it's where they wanted to be – then they made their craft happen."



Olympia's Arts Walk nurtures such events as this community drum circle at a local park, coordinated by Scott Saunders.

Harlequin's first season debuted in 1991, despite critics who said "that type" of theater wouldn't fly in Olympia. That type turned out to be cutting edge new works and innovative treatments of classics that has garnered praise from as far away as New York City and put Harlequin and its renovated State Theater on the map for destination theater in the Pacific Northwest.

"There were assumptions about what audiences here would tolerate and embrace. And an assumption that if you wanted to see anything good you had to go to Seattle. Although that

still happens to some extent, we've proved them wrong. In fact, patrons are driving *from* Seattle to Olympia," said Whitney.

Pride in presenting quality art is expressed by others and cited as a key factor in the success of the arts in Olympia.

"You start with quality art and then build from there," was one observation.

Most credit two major magnets for the arts: the opening of The Washington Center for the Performing Arts in 1985, a 987-seat mainstage facility which presents its own season and rents to community groups and commercial producers, and the success of Arts Walk.

The Washington Center, a recipient of WSAC's Institutional

Support Program, has been an incubator for many community groups including Harlequin. "We couldn't have started without them," said Whitney. Having the infrastructure in place that allows for creativity has been as important as the cultural standard that The Center established. Their presenting schedule is known for bringing quality, innovative work from around the world to the local stage.

Arts Walk, produced by the city and supported by hundreds of businesses, artists and organizations, has grown exponentially.

"Arts Walk has increased awareness and appreciation of all forms of art and helped Olympia become a mecca for artists," said Deb Moody, owner of State of the Arts Galley located on the same block as The Washington Center. "It's known throughout the region and is the largest event of its kind. The value of the arts here has increased due to this event."

Held twice yearly, Olympia's Arts Walk involves more than 100 downtown businesses displaying works by over 500 artists, combined with performances, demonstrations

and hands-on activities for children. In recent years, each Arts Walk has drawn approximately 20,000 people. Eight years ago, a community response to the 25<sup>th</sup> Anniversary of Earth Day resulted in the creation of Procession of the Species, a joyous artistic pageant that coincides with the spring Arts Walk. Species events now take place in ten U.S. cities and have spread internationally.

"Arts Walk is about the arts, economics, and a social event," said Linda Oestrich, the city's Arts & Communications Manager. "Anyone can put together an exhibit, from a nationally renowned artist to a five-year-old. It's unstuffy, but people take it seriously. It brings the focus to the individual in the center of an arts-friendly downtown."

The business community has embraced the event and many can cite long-term benefits. "It's a lot of work for businesses and the city to prepare and host Arts Walk," said Connie Lorenz, director of the Olympia Downtown Association. "But they are the biggest nights of the year."

Even so, there are challenges. Richenda Richardson, co-owner of Childhood's End Gallery said gallery business can be difficult, especially in a small community. That is why she designed her gallery to offer functional American crafts as well as fine visual art. "Olympia has so many good artists," she explained, "that people here know they don't have to go to larger metropolitan areas to get good art."

Olympia is home to literally dozens of arts organizations, informal groups and events contributing to the eclectic cultural scene: the Olympia Film Society and the Olympia Film Ranch, an independent music scene that inspires such events as the



The State Theater, home of Harlequin Productions, is located in the heart of downtown Olympia. Photo by Clausen-Phipps Photography.

## JOBS

"Corporate Council for the Arts' most recent study of cultural activities in King and Pierce Counties showed \$373 million in business revenue, the creation of more than 16,000 jobs and \$188 million in labor income. The arts clearly have a tremendous and very important economic benefit and impact."

**Martha Choe**, director of the Washington State Department of Community, Trade and Economic Development

## WORKFORCE

"Artists uniquely contribute to the workforce in several ways: the arts enable people to find alternatives to the norm and assist employers in finding new ways of doing business with less money; many artists are also going abroad as part of cultural exchanges and are making connections and gaining insight that help them contribute to a better informed workforce in the global community."

**Cheryll Leo-Gwin**, Director, Art-Zones, Bellevue Community College

# Case Studies for the Arts

## Folk Artist Finds Tourism Business Lucrative



Folk artist Dennis Chastain stands next to one of his carvings.

At his shop near Forks on the Olympic Peninsula, Dennis Chastain is busy. It’s not just the tourists that stop by to purchase a wood carving crafted from his chainsaw, but the custom orders stacking up to be created during the off-season and shipped around the world. And the commissions from clients such as the City of Forks. And then there are the pieces he donates for local scholarship auctions.

If you had asked Dennis when he first made the transition from displaced logger/millworker to woodcarver if he could make a living on his artwork, he would have said no.

“I was playing around with some scrap wood and carved some mushrooms which I put in my front yard, not thinking to sell them,” explains Dennis, who is featured as one of the local artists on the Olympic Peninsula Heritage Tour, a project sponsored by Northwest Heritage Resources and the Washington State Arts Commission. “Some one came along and asked and that’s how it all started.”

Since the 80s, Dennis has sold thousands of wood carvings from his store, Den’s Wood Den. He relies almost solely on tourists for sales, although he credits local residents for putting him in business. In fact, the recent Forks commission came after a committee member, who owned one of Dennis’ six-foot-tall sailor carvings, recommended him. The 13-foot logger Dennis created stands by the city’s information center as a memorial to the men and women loggers who have died on the job.

Location plays a key role in Dennis’ success; located just two miles from an entrance to the rain forest, he sees people come in from all over the globe. He creates 500 pieces annually and, although during the past year the number of visitors decreased, he says more were buying. Rather than weather the off-season idle, Dennis saves his custom orders for the winter months and replenishes his summer stock.

## Arts Encourage Rural Livelihood

In Pend Oreille County, located in the northeast corner of Washington State, cultural infrastructure is replacing some of the effects of a logging industry decimated in recent years. Pend Oreille and its two neighboring counties are surviving on the state’s lowest per capita incomes. But in the north and south ends of the county two arts organizations, both funded in part by WSAC, are having significant impacts by helping define their communities, increasing cultural participation, and providing jobs.

In the north, the historic Cutter Theatre in Metaline Falls (pop. 729) is a community gathering space and magnet for arts participants in the region, including Canadian residents who make the short trip south to attend events. The building is on the National Register of Historic Places and offers meeting, rehearsal, gallery and performance space as well as a varied schedule of arts events.

And in the south, a unique community arts center that provides a wide range of arts opportunities has flourished and had significant impacts on the local community and Kalispel tribe. CREATE’s list of cultural activities is long: after school arts programs, arts camps, concert series, a community theater group, workshops, artist residencies in the schools, and more.

The Pend Oreille County Arts Education Community Consortium Project, funded through a grant by WSAC’s Arts

in Education Program and administered by CREATE, pays local artists from \$37.50 to \$50 per hour to work with students in the classroom. In the past three years of the program, approximately \$70,000 of the \$100,000 grant has stayed in the county in the form of wages.

Clare Clark, a watercolorist from Newport who participates in the consortium, said the program is a significant part of her income as an artist. She took a “leap of faith” recently to create her art full-time and her involvement with several of CREATE’s programs has opened other doors. Also chair of the Pend Oreille River Arts Alliance, Clark said, “Newport is a supportive place for the arts thanks to CREATE.”

In the past three years of the program, approximately \$70,000 of the \$100,000 grant has stayed in the county in the form of wages.

The county’s economic development office appreciates the benefits that the arts bring to the region as well.

“It’s a challenge to recruit businesses to a rural area, but one of the amenities that we can take full advantage of is the cultural environment in our region,” said Theresa Sanders, director of the Tri County Economic Development District of Pend Oreille County. “We can’t talk about economic development without talking about quality of life. The arts offer a diverse experience for residents and tourists, and bring income and jobs to the area.”



Dragon sculptures by Heather Achey and Meng Huang inhabit columns in Seattle’s Chinatown International District. Photo by Tim Wang.

### COMMUNITY

“The arts played a very big role in our decision to move downtown. We all see art in our own way, yet it creates a common experience among people, so it helps bring our community together. Art reflects our spirits — and I see Tacoma as a city with high spirits. We want to be part of that.”  
**Joan Brewster**, a director with the Washington State Department of Health and her husband Ed, Executive Vice President of Pierce College, recently moved to a new residential complex next door to the Museum of Glass in Tacoma, where they also volunteer as docents.

### NEIGHBORHOODS

“We’ve used art and urban design to serve multiple functions: not only to beautify and strengthen the identity of the area but to link neighborhoods, change perceptions of certain areas, attract visitors who might not otherwise stop, and bring business to local merchants.”  
**Pauline Zeestraten**, Director, Chinatown International District Business Improvement Association, Seattle.

Artists Named to Public Art Resource Bank

On August 2, 2002, the Washington State Arts Commission approved 77 artists for inclusion in the Artists Resource Bank, the roster of visual artists eligible for percent-for-art projects funded by state capital construction projects. An Art Selection Panel met in Olympia on July 10 and 11 to review applications to the biennial regional Artists Resource Bank Open Competition. The panel made the recommendation to the Arts Commission for the artists listed below to be included in the Artists Resource Bank.

Panel members included artist Mark Calderon of Seattle WA; artist and Professor of Art at Eastern Washington University Lanny DeVuono of Spokane WA; artist and high school art teacher MacKenzie Hawley of Mead WA; artist, Washington State Arts Commissioner, and Director of Art-Zones at Bellevue Community College Cheryl Leo-Gwin of Kirkland WA, and artist Blue McRight of Venice CA. The panel reviewed 230 artist portfolios for inclusion in the Artists Resource Bank in the categories of *Commission of New Work* and *Existing Work Purchases* and recommended 77 artists for inclusion.

Commission of New Work category:

Kim Abeles	Los Angeles, CA
Kathryn Altus	Seattle, WA
William Brennan	Yakima, WA
Dwaine Carver	Boise, ID
Claire Cowie	Seattle, WA
Nancy Dickinson	Mill Creek, WA
Sean Duffy	Inglewood, CA
Dean Eliason	Spokane, WA
David Franklin	Indianola, WA
Joseph Guggino	Ellensburg, WA
Kim David Hall	Seattle, WA
David Maritz	Camano Island, WA
Ross Matteson	Olympia, WA
Julie Mihalisin & Phillip Waring	Seattle, WA
Yunhee Min	Los Angeles, CA
Jacques Moitoret	Stanwood, WA
Richard Morhous	Seattle, WA
Lee Musgrave	Lyle, WA
Miles Pepper	Pullman, WA
Rosemary Powelson	Longview, WA
Roger Ralston	Spokane, WA
Brian Rust	Augusta, GA
Verena Schwippert	Arlington, WA
Lois Silver	Seattle, WA
Thomas Workman	Seattle, WA

Existing Work Purchases category:

Kim Abeles	Los Angeles, CA
Kathryn Altus	Seattle, WA
John Armstrong	Seattle, WA
Arthur Aubry	Seattle, WA
Saul Becker	Seattle, WA
Lanny Bergner	Anacortes, WA
Wendy Briggs	Seattle, WA
Claire Cowie	Seattle, WA
Tom De Groot	Seattle, WA
Diane Dickeman	Seattle, WA
Nancy Dickinson	Mill Creek, WA
Sean Duffy	Inglewood, CA
Dean Eliason	Spokane, WA
Rachel Forman	Seattle, WA
David Franklin	Indianola, WA

Existing Work Purchases, continued:

Liz Frey	Elma, WA
David Goldberg	Tacoma, WA
Anne Grgich	Seattle, WA
Joseph Guggino	Ellensburg, WA
Christopher Harris	Seattle, WA
Linda Hoard	Poulsbo, WA
Catherine Holahan	Galiano, BC
Craig Huber	Redmond, WA
Robert Hutter	Seattle, WA
d’Elaine Johnson	Edmonds, WA
Victoria Johnson	Seattle, WA
June Kerseg-Hinson	Olympia, WA
Robert Kraut	Spokane, WA
Jennifer La Rock Shontz	Seattle, WA
Alan Lau	Seattle, WA
Deborah Lawrence	Seattle, WA
Richard Lewis	Seattle, WA
Patricia McGuire	Port Townsend, WA
Robert McNown	Seattle, WA
Blue McRight	Venice, CA
Julie Mihalisin & Phillip Walling	Seattle, WA
Yunhee Min	Los Angeles, CA
Jacques Moitoret	Stanwood, WA
Richard Morhous	Seattle, WA
Betty Moynahan	Shelton, WA
Mick Newham	Tacoma, WA
Jenn Reidel	Vashon, WA
Jane Richlovsky	Seattle, WA
Dorothy Rissman	Seattle, WA
Steven Scheibe	Olympia, WA
Sally Schuh	Seattle, WA
Colleen Sibelman	Port Angeles, WA
Judy Talley	Seattle, WA
Eugenie Tung	Bellingham, WA
Ken Turner	Seattle, WA
Erika Wanenmacher	Santa Fe, NM
Kevin Wildermuth	Seattle, WA
Thomas Workman	Seattle, WA
Sumi Wu	Vancouver, WA
Otto Youngers	Tacoma, WA
Stephen Zimmerman	Issaquah, WA

Spotlight: New Public Art Project

Undulating shadows contrast with concrete columns reminiscent of indigenous basalt formations in artist Patrick Zentz’s new work *Riverpoint Obervatory*. Created for Riverpoint Campus in Spokane, a shared campus of Washington State University and Eastern Washington University, the piece is one of the most recent works to be added to the State Art Collection, managed by WSAC’s Art in Public Places Program.

“We were impressed with Patrick’s perceptions of our campus and his sensitivity to the dynamics of the site, as well as the craftsmanship of his work,” said Nancy Clark Brown of WSU.

The artist created the work to aggregate symbols of the specific environment. Etched glass roof panels display the topography of Mount Spokane (the only place on campus from which the mountain is visible) and cast shadows of the contours onto the concrete base. A section of the Spokane River is etched into the concrete floor. Other features interact with climatic elements, encouraging viewers to look at the intricacies of the landscape, the incidence of time and the apparent chaos of the atmosphere.

“My work tries to embody information that is relevant to the site and crystalizes it into a cohesive presence,” said Zentz.

Other new projects in the State Art Collection are featured at [www.arts.wa.gov](http://www.arts.wa.gov). Click on “Art in Public Places.”



Riverpoint Observatory by Patrick Zentz was recently installed in Spokane.

Small Grants = Big Results

Have you ever wondered if \$500 is enough money to make a lasting impact? Or if spending time on training or networking is worth the time spent? Recipients of WSAC’s Professional Development Assistance Program grants will tell you a resounding *yes* to both questions. It’s clear from the responses listed here that even a small amount of support can result in not only inspiration and valuable connections, but in new business for the arts community.

PDAP’s small matching travel grants allow artists and arts organizations to develop their professionalism through attendance at workshops, conferences or other learning opportunities. Up to one half of the costs of attendance, or a maximum of \$500, can be awarded.

Bitsy Bidwell, manager of WSAC’s Community Arts Development Program that administers PDAP, explains the only downside to the grant program, “We’d love to be able to support more opportunities, but are limited to approximately 30 grants per year.”

Nevertheless, the relatively small number of grants have far-reaching implications.

Applications are now being accepted (at least six weeks in advance of the event or project start) for projects that occur between January 1 and June 30, 2003. Download an application form at [www.arts.wa.gov](http://www.arts.wa.gov); click on “Community Arts Development,” then “Travel Grants.” For more information, contact Bitsy at (360) 586-2421 or [BitsyB@arts.wa.gov](mailto:BitsyB@arts.wa.gov).

“Thank goodness for the PDAP grants provided to us! They have had a very positive impact on the career of Wylie & the Wild West. Our band has performed

for hundreds of thousands of people due in part to the booking conferences and music industry conventions that the PDAP grants allowed us to attend. Thanks for your help.”

**Wylie Gustafson, Wylie & The Wild West, LaCrosse, WA**

“These encounters are crucial in creating a sense of community and camaraderie among so many artists including myself. In addition, I met with two gallery owners from San Francisco who asked me to participate in an upcoming exhibition at their gallery.”

**Susan Myers, artist, Seattle, WA**

“I was enlightened to learn that there are agencies all over the state with the same passion about the Arts that I have!

**Morgan Brown, Coordinator of Student Programs/ Bishop Center for Performing Arts, Aberdeen, WA**

At three of the four festivals, I was the first American cowboy poet ever to appear on stage there (Australia). . .I believe this cross-cultural sharing to be a good thing.”

**Richard W. (Dick) Warwick, artist, Oaksdale, WA**

“Legislators, funders, staff and artists themselves sometimes forget the cumulative effect of a lone, seemingly humble opportunity. The PDAP is a bargain. I received \$450 from WSAC and, as a result, hundreds of people around the world love, like, loathe or at least harbor a mild interest in my work.”

**Chris DeLaurenti, composer, teacher, writer, sound designer from Seattle, WA**

“Thank you so much for the opportunities! It has helped me to find a path to explore for both the generation of my art and the sharing/teaching of it.”

**Leah Mann, co-artistic director of Lelavision, Seattle, WA**

“The PDAP made it possible for me to get the professional arts training that is so valuable to me in my work as a musician.”

**Pamela Gerke, artist, Seattle, WA**

Workshops Help Increase Capacity, Build Skills

Attend one of these regional workshops and learn about a range of tools to increase organizational effectiveness. For more detailed session descriptions visit our website at [www.arts.wa.gov](http://www.arts.wa.gov).

Attend one session or all. Registration includes a comprehensive workbook for your reference. All registrations must be made and paid in advance.

Following your registration you will receive confirmation and a map to the workshop location.

Bitsy Bidwell, CAD program manager, will present these workshops. She is known for her ability to make serious topics enjoyable. She is a generalist in the world of arts management with a wide range of knowledge, stories, and resources to share.

ARTS ADMINISTRATION WORKSHOPS

REGISTRATION FORM

Please complete the following form and send it with your check made payable to WASHINGTON STATE ARTS COMMISSION to:  
Workshops, Community Arts Development  
Washington State Arts Commission  
PO Box 42675  
Olympia WA 98504-2675

Please register me for the following workshop:  

☐ Mount Vernon

☐ Spokane

☐ Vancouver

☐ Walla Walla

☐ Yakima

I wish to attend the following session(s):  

☐ All

☐ First Evening

☐ Second Morning

☐ Second Afternoon

I am enclosing a check for:  

☐ \$20 for the entire workshop

OR

☐ \$10 for each session marked

TOTAL ENCLOSED = \$

NAME

TITLE

ORGANIZATION

ADDRESS

CITY

STATE

ZIP + 4

PHONE ( )

EMAIL

Questions: Please contact Bitsy Bidwell at (360) 586-2421 or email [BitsyB@arts.wa.gov](mailto:BitsyB@arts.wa.gov)

PDAP recipient Peg Deam studied Traditional Weaving and Clothing at the Smithsonian Research Center in Suitland, Maryland this year. Her daughter, Katie Ahvakana, is pictured retrieving Suquamish items from the collection.

Arts Administration Workshop Schedule 2002-2003
October 24-25 Yakima EPIC Center
November 20-21 Vancouver Location TBA
January 23-24, 2003 Mount Vernon Skagit Valley College
March 27-28 Spokane Spokane Art School
May 8-9 Walla Walla Whitman College
Day One: 6-9 p.m. nonprofit status explained, board and legal responsibilities, forms & licenses, taxes & insurance, board and staff interaction
Day Two AM: 8 a.m. - noon implementing ideas, planning, best practices, working with artists, handling money, evaluation, resources
Day Two PM: 1-5 p.m. fundraising and grantwriting, campaign strategy, how to ask for money

page 7



# Economic Development & The Arts:

## Case Studies Begin on Page 4

To contact the people and organizations featured in the Economic Development & the Arts case studies, visit [www.arts.wa.gov](http://www.arts.wa.gov) or call (360) 586-8093.

### Employing and Working With Artists Works For Seattle Company

Fabrication Specialties Limited, based in Seattle, is owned and operated by artists and works for artists. It’s a combination that has proved successful for the 24 year-old company with a strong commitment to their employees, customers and community.

Owners Larry Tate and Gerald McGuiness believe strongly that artists remain an essential ingredient in communities and help establish and define a society in unique ways. The two business partners also believe in the value of the artisans and artists they employ, and set the industry standard for pay and employee benefits. Employees are offered health insurance and a retirement plan.

Fabrication Specialties, which fabricates and installs works for artists and public and private agencies, was started because the owners wanted both to make a living in the arts (other than teaching or selling their own art) and to help offset the costs of setting up a sculpture studio by working on collaborative projects with other artists. The business of building works quickly became full-time.

Fabrication Specialties contributes to the local economy through the workforce and subcontractors they hire as well as by bringing business from out of the state; 75-80% of their business comes from clients outside Washington.

Regardless of the economic impacts, Larry Tate believes its most significant contribution is a hard working, professional company that continues to be a resource for artists as well as an advocate for the arts.

“Our company has been fortunate enough to work with hundreds of artists, on a broad range of projects, throughout the country and around the world. We have met and worked with some remarkable people, and we value that experience as much as the work itself,” Tate said.



FS Ltd.’s Gerald McGuiness confers with the site electrician at the installation of public artwork by artists Jim Hirschfield and Sonya Ishii at Bellevue Community College. The piece is one of the newest additions to the State Art Collection which is managed by WSAC.



Artist Clare Clark of Newport is part of an emerging cultural development effort in Pend Oreille County. Read the case study on page 5.

### Building An Arts Town, cont. from page 4

Annual Olympia Experimental Music Festival, the Capitol Playhouse, Music in the Park, and many more.

“The arts have been a cornerstone of the development of downtown Olympia,” Mayor Biles said. “Those who patronize the arts also do business in our downtown. They purchase art and attend performances, but also buy meals, gifts and clothes, and establish relationships with the downtown community.”

Public support of the arts remains as important as any factor. In 1990, the city’s council formed an arts commission and established a public art program. Many of the organizations mentioned in this article receive funding from the city and/or county as well as the Washington State Arts Commission.

Mayor Biles explained why long-term commitment to the arts is a must, “It is a legacy that city hall and city government has helped to sponsor; it is a legacy greatly dependent on the artistic creativity and professionalism of the artists in our community and to those who patronize the arts.”

The Olympia Salmon Run Public Art Project is one of many arts projects the city manages. This fish, entitled “People of the Water” was created by Andrea Marie Wilbur-Sigo.



Photograph by Carl Cook.

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The Washington State Arts Commission cultivates a thriving environment for creative expression and appreciation of the arts for the benefit of all.



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